

A Trial Reconstructions of Jāti Melodies – Jāti Prastāra Recorded in Saṃgītaratnākara

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Intoductoion

This is an attempt to reconstruct *jāti* melodies in the early second millennium. As it is well known, the eighteen *jātis*, mode-classes are defined in earliest Indian musical treaties, Nāṭyaśāstra or Dattilam. In Saṃgītaratnākara, these *jātis* are illustrated by typical songs, which are recorded in terms of the names of Indian scale-degrees(*svara*) with octave markers. The same songs are also recorded in precedent and antecedent musical treaties. Especially, the record of Bharatabhāṣya(12c) and Saṃgītarāja(15c) are important. In this attempt, I am always consulting these texts and their variants. The texts and abbreviations used in this attempt is as follows::

SR(ALRC): *Saṃgītaratnākara of Śārṅgadeva with the Kalānidhi of Kallināta and the Sudhākara of Siṃhabhūpāla*, Adyar Library and Research Centre vol. 1, ed. by S. Subrahmanya Sastri, rev. by S. Sarada 1st ed. 1943, 2nd ed. 1992; vol. 2, ed. by S. Subrahmanya Sastri, rev. by V. Krishnamacharya 1st ed. 1944, 2nd rev. ed. 1959, 3rd reprint 1976; vol. 3, ed. by S. Subrahmanya Sastri, rev. by S. Sarada 1st ed.1951, 2nd ed. 1986; vol. 4, ed. by S. Subrahmanya Sastri, 1953

Baroda: Baroda manuscript quoted in editor's notes of ALRC.

SR(Ānand): *Saṃgītaratnākara of Śārṅgadeva with the Kalānidhi of Kallināta*, 2 vols. ed. by M. Telaṅga, Ānandāśrama Skt. Sr. no. 35, Pune 1st ed. 1896-7, reprint 1985

BD: *Bṛhaddeśi of Mataṅga* by Prem Lata Sharma, Critically edited Text, Translation and Comments 2 vols., Indira Gandhi National Centre for the Arts, Delhi 1992-4

BD-q: the notation quoted in BD.

BB: *Bharatabhāṣya of Nāṇyabhūpāla* Part 2 Chapter 6-7(incomplete), ed. by Chaitanya P. Desai, Indira Kala Sangit Viswavidyalaya 1961, 1976

SRj: *Saṃgītarāja of Mahārāṇa Kumbha* vol. 1, ed. by Prem Lata Sharma, Banaras Hindu University Press 1963

Var of SRj: Variant of SRj noted by editor

In the above texts SR and SRj record the same song belong to each *jāti*. In addition, BD quotes some songs of them. As Lata Sharma, who is a editor and translator of BB, pointed out, its quotations

would be an interpolation by later scribe. Considering such a fact, I regards those quotations as a variant reading of SR. These records are represented in terms of *svara* with or without octave marks and lyrics.

On the other hands, BB records the series of *svara* and lyrics separately, and has no high register(*tāra*) mark. While the songs recorded in BB are obviously the same as those of SR and so on, there are many parts where the correspondence to other texts is ambiguous. Therefore, although I consult the records of BB as detail as possible in this attempt, my reconstruction cannot reflect them entirely.

Some Remarks on Notation

In my transcriptions in staff notation, the note *ṣaḍja* is represented as D, *ṛṣabha* as E, and so on. There is no other reason than every standard notes(*śuddha svaras*) can be represented as natural notes without consideration of the difference between 3 and 4 *śruti*-intervals¹. The next table summarizes the representation of classical Indian notes and marks in staff-notation.

Indian Notes	Abbr.		note
Ṣaḍja	Sa, S, Sā, Sa	D	
Ṛṣabha	Ri, R, Rī, Ri	E	
Gāndhāra	Ga, G, Gā, Ga	F	
Antara-Gāndhāra	A-Ga, G, Gā, Ga, (AG)	Fis	no distinctive mark in Indian notation
Madhyama	Ma, M, Mā, Ma	G	
Pañcama	Pa, P, Pā, Pa	A	
Dhaivata	Dha, D, Dhā,	H	
Niṣāda	Ni, N, Nī	C	
Kākalī-Niṣāda	K-Ni, N, Nī, Ni, (KN)	Cis	no distinctive mark in Indian notation
Mandra Ṣaḍja	Ṣa, Ṣ, Ṣā, Ṣa	Ḍ	
Tāra Ṣaḍja	Sa, Ś, Śā, Śa	Ḍ̇	

Sā is long note, and S or Sa is short.

Therefore, the following series of *svara* with octave marks in original texts,

Ṣa Ri Gā Mā Pā Dhā Nī Sa Ri Ga Ma Pa Dha Ni Ṣa Ri Gā Mā Pā Dhā Nī

can be represented in the next staff-notation.

¹This way of representation has been used by preceding scholars, for example, Te Nijenhuis, and so on. On the other hand, Some scholars, for example R. Widdess and so on, used the way where *ṣaḍja* is represented as C, *ṛṣabha* as D, and so on. While this way needs two flats in representation of classical Indian standard notes, it advantages comparison with staff-notations of modern Indian music where *ṣaḍja* is normally represented as C.



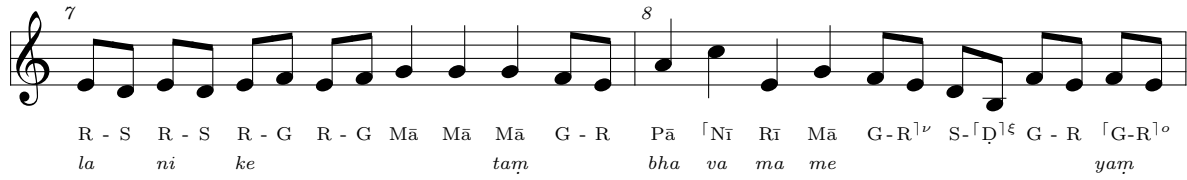
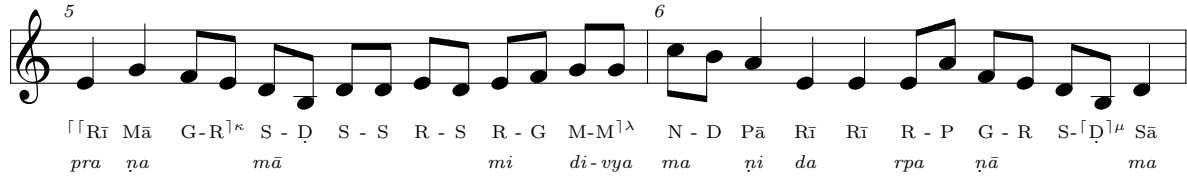
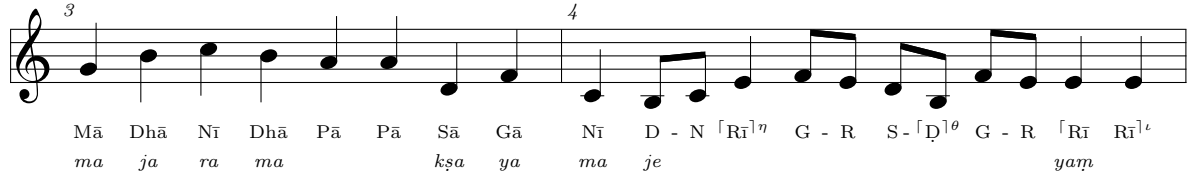
My transcriptions to staff-notation are based on the study of Widdess². In addition, he gave me a great deal of kind and valuable advice. I wish to acknowledge his perpetual kindness.

In addition, we can find literal description of this melody in BB(6.87-109, pp. 16-23). The names for the sections of this song are given by this description.

kam *na ga sū* *nu pra na ya*

3

α . Var of SRj: Mandra Signs β . Var of SRj, BB: Mandra Signs γ . Ānanda: Ni-Dha δ . Var of SRj: omits Tāra signs ϵ . Ānanda: omits Mandra signs ζ . Var of SRj, BB: Mandra Signs η . Var of SRj: Mandra Signs θ . Var of SRj: Mandra Signs ι . Ānanda, BB: Mā κ . Var of SRj: Mandra Signs
 λ . Ānanda: Sā PaSa; Baroda: SaPa MaSa μ . Baroda MS: GaRi Gā ν . Var of SRj, BB: Mandra Signs
 ξ . Var of SRj: Mandra Signs



α. SRj, BB: Dhā β. BB: PaRi RiRi γ. Baroda MS: Mā δ. BB: Pa-Pa ε. Baroda MS: PaRi
 ζ. SRj: Pā Mā PaMa RiMa η. SRj: RiGa θ. Var of SRj: omits Mandra sign ι. SRj: RiRi Nī
 κ. Baroda MS: RiMa Gā Rī λ. SRj: Rī MaGa RiSa ḌhaSa SaRi SaRi GaMa Mā μ. Ānanda, Var
 of SRj: omit Mandra sign ν. Ānanda: Nī Nī MaGa Rī; Baroda MS: Rī Rī MaGa Rī ξ. Ānanda,
 Baroda MS, Var of SRj: omit Mandra sign ο. SRj: Rī

Through a private letter, Prof. Richard Widdess proposed the following alternative reconstruction:





The notes in brackets are emendations of Prof. Widdess. The point of his idea is the interpretation of D-G interval in 4th and 8th *kalās*. He interprets it as ascending. In that case, the sequence G-R-S-D-G-R in those *kalās* can be seen as equivalent to G-R-S-D-S-R in 5th 6th-7th *kalās*. My reconstruction is based on his advice, but I don't adopt his emendations, although his emendation would make the melodic structure of this song clear.

(3) Gāndhārī

Based on the notation under SR 1.7.70ab, cf SRj 2.1.4.238-45, pp. 211-13, BB 6.233-8, vol.2, pp.80-2

Gā Gā Sā Nī Sā Gā [Gā]^α Gā Gā G - M Pā Pā D - P Mā N - D N - [Š]^β
e taṃ ra ja ni va dhū mu kha

N - D P - N Mā [MP - R Gā]^γ Gā Gā Gā Gā G - M Pā Pā [D - P Mā]^δ N - D N - [Š]^ε
vi bhra ma daṃ ni śā ma ya va ro ru

N - D P - N Mā [M - P - R [Mā]^ζ Gā Mā Sā]^η Gā Sā Gā Gā Gā G - M Gā Gā
bha va mu kha vi lā sa va pu ścā ru ma ma la

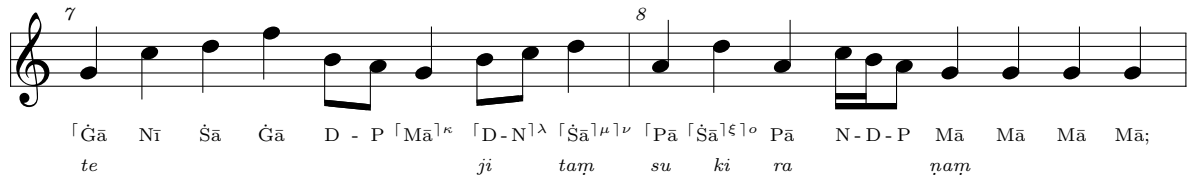
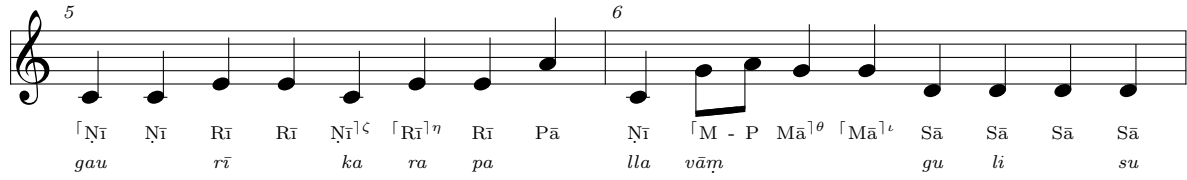
[Gā]^θ G - M Pā Pā D - P Mā N - D N - [Š]^ι N - D P - N Mā [MP - R]^κ Gā Gā Gā Gā
mṛ du ki ra ṇa ma mṛ ta bha vaṃ

Rī Gā Mā P - D Rī Gā [Sā Sā]^λ [Nī Nī Nī Nī Nī Nī Nī Nī]^μ
ra ja ta gi ri śi kha ra ma ṇi śa ka la śaṃ kha

As regards this reconstruction, Prof. Richard Widdess advised me that the movement N-D-S-N-N-D-P-N-M-M-P-R-G characterize this song. In addition, he suggested that the *mandra* marks of R-G-S-S in 9th *kalā* and those of all notes in 10th *kalā* should be ignored.

Based on the notation under SR 1.7.72. cf. SRj 2.1.4.250-5, pp. 213-4, BB 6.254-7, vol.2 pp. 84-5

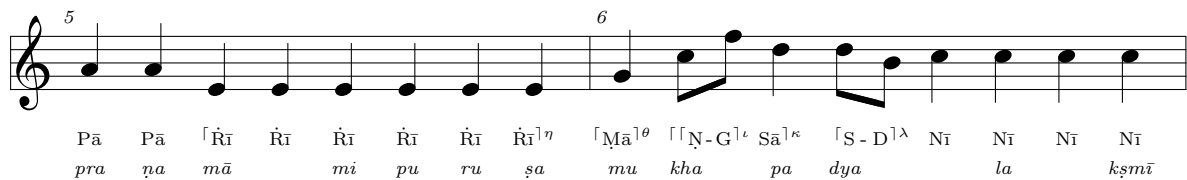
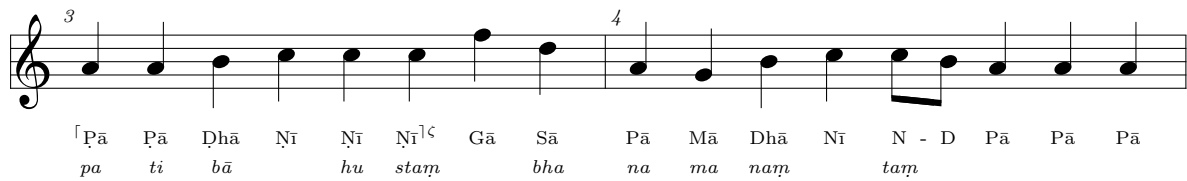
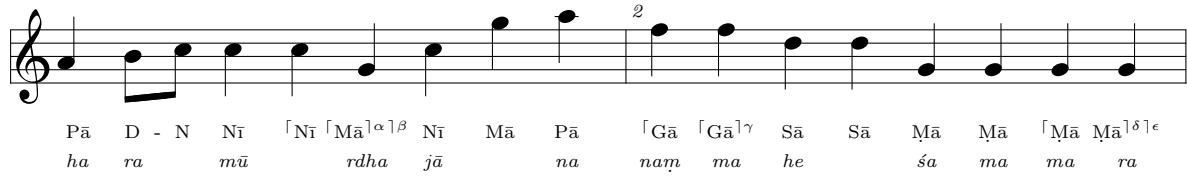
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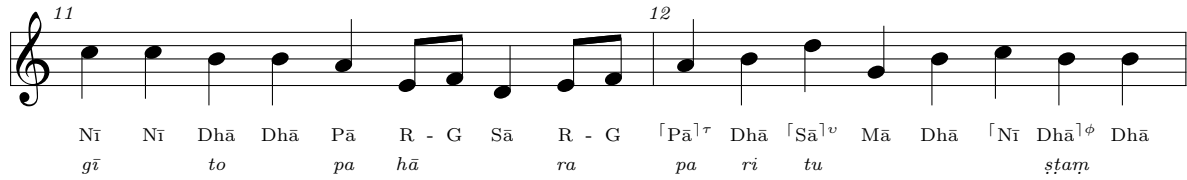
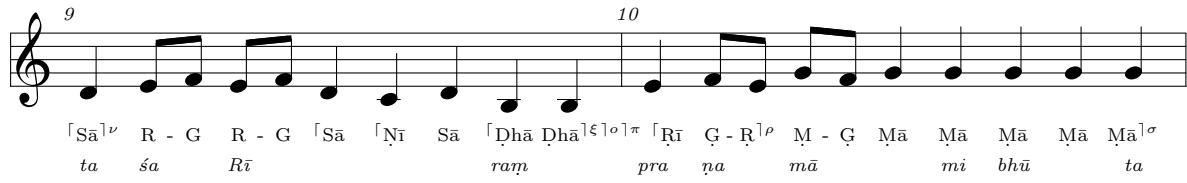
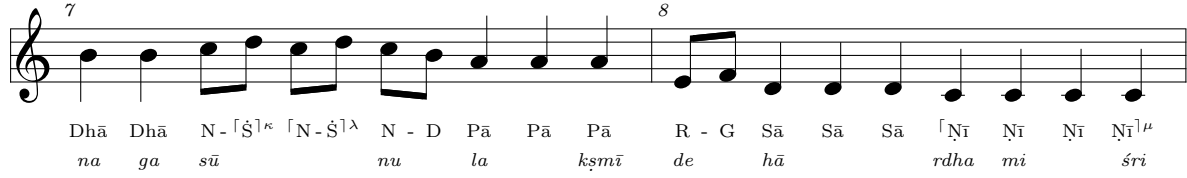


α. SRj: Pā Pā DhaNi NiDha PaMa β. BB: Mā γ. SRj, BB?: Mā δ. Baroda MS: PaMa
 RiMa GaMa Mā ε. Var of SRj: omit Tāra signs ζ. Var of SRj: omit Mandra signs η. SRj: Pā
 θ. SRj: PaMa Dhā ι. BB: Pā; Ġā κ. Ānanda: Sā λ. BB: Ni-Dha? μ. BB: Mā ν. Var
 of SRj: omit Tāra signs ξ. Var of SRj: omit Tāra signs o. BB: Mā Mā

(5)Pañcamī

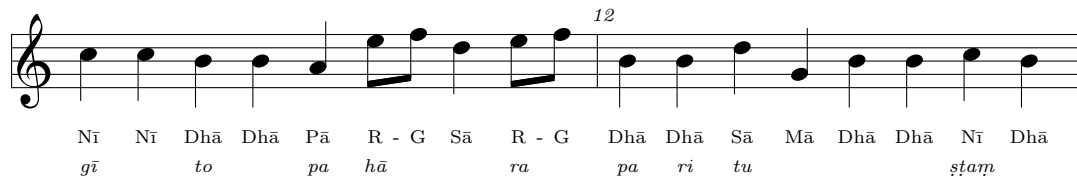
Based on the notation under SR 1.7.75ab. cf. SRj 2.1.4.261-5, pp. 215-6, BB 6.269, vol.2 p. 87





α. BB: Ni-Pa? β. SRj: Ni-Śa Ni-Dha γ. Ānanda, Var of SRj: Omit Tāra signs δ. SRj: Śa-Dha; BB: Sa-Pa; Ni-Dha ε. SRj: Ni-Dha Pā Ni-Dha ζ. BB: Mā η. BB: Dhā θ. SRj: NiDha ι. SRj: omit Mandra signs κ. Var of SRj: omit Tāra sign; BB: Dha λ. SRj: Ni-Dha μ. Var of SRj: omit Mandra signs ν. BB: Mā ξ. Ānanda: omit Mandra signs ο. Var of SRj: omit Mandra signs π. BB: Mā Rī Sā Dhā (Dhā) ρ. SRj: RiGa Rī; Var of SRj: RiMa Rī σ. SRj: omit Mandra signs τ. SRj: Dhā; BB: Mā υ. BB: Mā φ. SRj: Dhā Nī

An alternative reconstruction of 11th - 12th *kalās* based on SRj



(7) Naiṣāḍī

Based on the notation under SR 1.7.78. cf. SRj 2.1.4.183-90, pp. 201-3, BB 6.291-3, vol.2 pp. 92-4. In this reconstruction. I adopted the helpful advice of Prof. Widdess. He suggested as follows: The first ten notes must be placed in the low-register, so that the first four *kalās* are all in the same register. Then there is an arched contour in 5th - 8th *kalās* which returns to the opening register. A second arched contour begins in 9th *kalā*. Thus 1-4th *kalās* are in low register around the *aṃśa/graḥa/nyāsa*, 5 - 8th *kalās* represent an arched contour returning to the low register, and 9 - 16th *kalās* represent a

bigger arched contour also returning to the starting point. This melodic structure resembles *ālāpa*, and plausible.

2

Nī Nī Nī Nī Śā Dhā Nī Nī Pā Mā Śā Dhā Nī Nī Nī Nī
 taṃ su ra vaṃ di ta ma hi ṣa ma hā su ra

3 4

Śā Śā Gā Gā Nī Nī Dhā Nī Śā Śā Dhā Nī Nī Nī Nī
 ma tha na mu mā pa tiṇ bho ga yu taṃ

5 6

Sā Sā Gā Gā Nī Nī Dhā Nī Pā Dhā Pā Mā Mā Mā Mā
 na ga su ta kā mi nī di vya vi še ṣa ka

7 8

Rī Ġā Śā Śā Rī Ġā Nī Nī Nī Nī Pā Dha - Ni Nī Nī
 sū ca ka śu bha na kha da rpa ṇa kaṃ

9 10

Sā Sā Gā Sā Mā Mā Mā Mā Mā Mā Nī Dhā Mā Mā
 a hi mu kha ma ṇi kha ci to jḡva la nū pu ra

11 12

Dhā Dhā Nī Nī Rī Gā Mā Mā Mā [Mā]^λ Pā [Dhā]^μ Nī Nī Nī Nī
 bā la bhu jaṇ ga ma ra va ka li taṇ

13 14

Pā Pā [Nī] Nī^ξ Rī Rī Rī Rī Rī [Mā]^ο Mā Mā Rī Gā [Sā] Sā^π
 dru ta ma bhi vra jā mi śa ra ṇa ma niṇ di ta

15 16

Dhā Mā Rī Gā Sā Dhā Nī Nī [Pā] Mā^ρ Rī Gā^σ Nī Nī Nī Nī
 pā da yu ga paṇ ka ja vi lā saṇ

α. BB: Mā Pā β. SRj: Dhā; BB: Sā γ. BB: Mā Mā δ. Baroda MS: Pā Pā ε. Baroda MS: Sā
 ζ. BB: Sā η. BB: Rī θ. SRj: Rī Ġā ι. BB: Pā Dha Dha κ. SRj: Every notes have Mandra
 signs λ. BB: Gā μ. Baroda MS, BB: DhaNi ν. SRj: omit Mandra signs ξ. BB: Mā Mā
 ο. SRj, BB: Gā π. BB: Mā Mā ρ. BB with text only: Dhā Sā σ. SRj: omit Tāra signs

(8)Ṣaḍjakaiśikī

Based on the notation under SR 1. 7. 80. cf. SRj 2.1.4.195-203, pp. 203-5, BB 6. 299-302, vol.2 pp. 96-8

2

Sā Sā [Mā] Pā^α G - R M - G Mā Mā Mā Mā Mā [Ṣā] Ṣā Ṣā Ṣā^β
 de vaṇ

3 4

Dhā Dhā Pā Pā Dhā Dhā Rī [R - M]^γ Rī Rī [Nī] Nī Nī Nī Nī Nī^δ
 a sa ka la śa śi ti la kaṇ

13

α. Baroda MS, SRj: omit Mandra signs; Var of SRj, BB: Pā Mā β. SRj: omit Mandra signs γ. BB: Ri-Ga δ. SRj: omit Mandra signs ε. SRj: Dhā Pā ζ. BB: Pā η. SRj: Sa-Ri, without Mandra signs θ. SRj: omit Mandra signs ι. SRj: every notes have Mandra signs

(9)Ṣaḍjodīcyavā

Based on the notation under SR 1. 7. 83. cf. SRj 2.1.4.208-16, pp. 206-7, BB 6.310-2, vol.2 pp. 99-100

The musical notation for Ṣaḍjodīcyavā is presented in six staves, each with a treble clef and a key signature of one sharp (F#). The notes are quarter notes, and the lyrics are written below the staff. Mandra signs are indicated by superscripted Greek letters.

Staff 1: Sā Sā Sā Sā ṠMā Mā Ḡā Ḡā^α Ḡā^β ṠMā^γ Pā Mā Gā Mā ṠMā^δ Dhā
śai le śa sū nu

Staff 2: Sā Sā Mā Gā ṠPā^ε ṠPā^ζ ṠNī^η Dhā ṠDhā Nī Sā Sā Dhā Nī Pā Mā^θ
śai le śa sū nu pra ṇa ya pra saṇ ga

Staff 3: Ḡā ṠSā Sā Sā Sā Sā Sā^ι Ḡā^κ Dhā Dhā Pā Dhā Pā Nī Dhā Dhā
sa vi lā sa khe la na vi no daṇ

Staff 4: ṠSā Ḡā Ḡā Ḡā Ḡā Ḡā Sā Sā^λ Nī Dhā Pā Dhā Pā ṠDhā Dhā^μ Dhā
a dhi ka ka ka Sā mu kheṇ du

Staff 5: ṠṠā ṠṠā^ν Mā ṠGā^ξ Pā Pā Nī Dhā Dhā Nī ṠṠā ṠṠā^ο Dhā Nī Pā Mā
a dhi ka mu kheṇ du na ya naṇ na mā mi

Staff 6: Ḡā^π ṠSā^ρ Sā Sā Sā Sā Sā Ḡā^σ Dhā Dhā Pā Dhā ṠMā Mā Mā Mā^τ
de vā su re śa ta va ru ci raṇ

α. SRj: omit Mandra signs β. BB: Sā γ. Baroda MS, SRj: Gā δ. Baroda MS: Pā ε. SRj: Dhā ζ. Baroda MS: Dhā η. Baroda MS: PaNi θ. BB: Sā Sā Mā Gā Pā Pā Nī Dhā ι. SRj: every notes have Mandra signs κ. SRj: Mā; Var of SRj: Sā λ. SRj: Śā Mā Ġā Ġā Ġā Mā Śā Śā μ. SRj, BB: Mā Mā ν. Var of SRj: omit Tāra signs ξ. SRj: Mā ο. SRj: omit Mandra signs π. SRj: omit Tāra sign ρ. Var of SRj: Mā σ. SRj: omit Tāra sign τ. SRj: omit Tāra signs

(10)Ṣaḍjamadhyamā)

Based on the notation under SR 1. 7. 88ab. cf. SRj 2.1.4.222-31, pp 209-10, BB 6.319-21, vol.2 pp. 101-3 and also BD vol. 2 p. 254

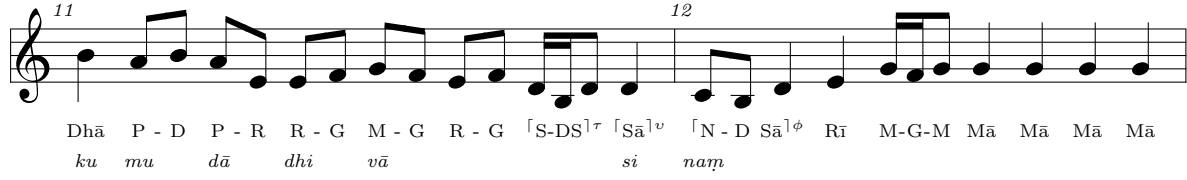
Mā Gā S - G Pā [D-P]^α [Mā]^β N - D N - M [Mā Mā Śā R-Ġ]^γ [M-Ġ]^δ N - D P - D Pā
ra ja ni va dhū mu kha vi lā sa lo ca

Mā Gā Rī Gā Mā Mā Sā Sā Mā M-G-M Mā Mā N - D P - D P - M [GMM]^ε
naṃ pra vi ka si ta ku mu da

Dhā [P-D]^ζ P - R [R - G [MG]^η R - G S-D-S Sā]^θ N - D Sā Rī M-G-M Mā Mā Mā Mā
da la phe na saṃ ni bhaṃ

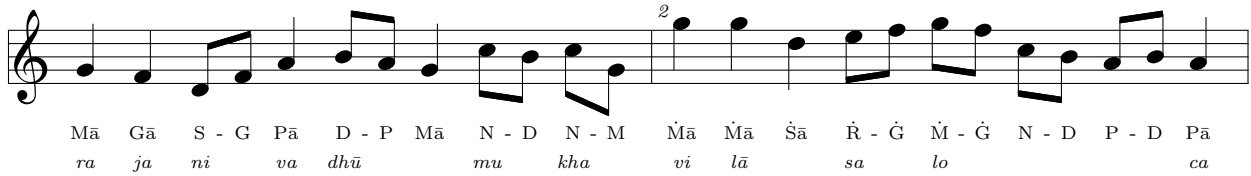
[Mā Mā [MGMM]^κ M-D D - P P - D P - M GMM]^λ Dhā P - D P - R R - G M - G R - G [SDS]^μ Sā
kā mi ja na na ya na hr da yā bhi naṃ di

Mā Mā D - N D-[S]^ν [D - P [MP]^ξ Pā Pā [Mā M-G-M Mā N - D P - D [PM-G [Gā]^π Mā]^ρ σ
naṃ pra ṇ mā mi de vaṃ



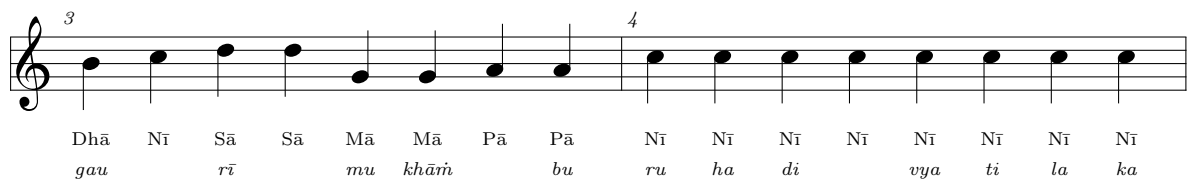
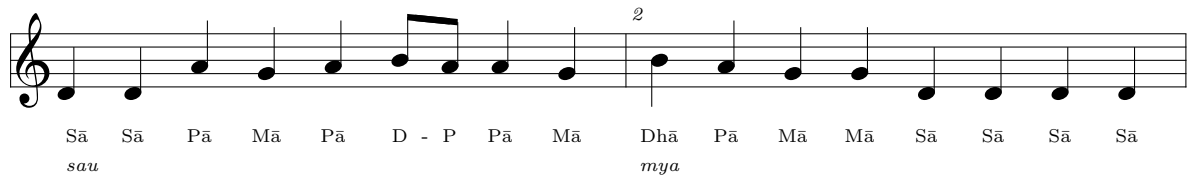
α. Var of BB: Pa-Dha β. SRj: Pā; Var of BB: Sā γ. SRj: omit Tāra signs δ. SRj: Ga-Ma without Tāra signs ε. SRj: GaMaGa ζ. BD-q: Ga-Dha η. BB: Ga-Ga θ. BD-q: GaRi GaSa DhaSa Dhā ι. SRj: GaMa GaRi MaSa SaDha SaMa κ. Baroda MS: MaGaMaMa λ. SRj: omit Mandra signs μ. SRj: Sa-Dha-Sa ν. SRj: add Tāra sign ξ. BD-q: Pa-Dha ο. SRj: PaDha DhaMa π. Baroda MS: Mā ρ. SRj: PaMa GaMa GaSaGa σ. SRj: omit every Mandra signs; BD-q: Mā MaGa Mā Mā PaDha PaMa GaMa GaSa τ. SRj: Sa-Dha-Sa υ. Baroda MS: SāSa φ. BD-q: add Mandra signs

An alternative reconstruction of 1st and 2nd *kalās*, where the *tāra* marks are put into consideration is as follows:



(11) Gāndhārodīcyavā

Based on the notation under SR 1. 7. 91ab. cf. SRj 2.1.4.281-9, pp. 219-21, BB 6.338, vol.2 p. 107 and BD vol. 2 pp 58 - 60



5 6

Mā Mā Dhā $\text{N}^{\text{S}^{\alpha}\beta}$ Nī Nī Nī Nī Mā Pā Mā P-RG^{γ} Gā^{δ} Gā Sā Sā
 pa ri cuṇ bi tā rci ta su pā daṇ

7 8

Gā M - G Pā P - D Mā^{ϵ} D - N Pā Pā Rī Gā Sā S-D^{ζ} Nī Nī Dhā Dhā
 pra vi ka si ta he ma ka ma la ni bhaṇ

9 10

Gā R - G Sā S-N^{η} Gā R - G Sā Sā Sā Sā Sā Mā^{θ} M - N D - N Nī Nī
 a ti ru ci ra kām ti na kha da rpa ṇā ma

11 12

$\text{Mā}^{\text{Pā}^{\mu}}$ Mā P - R - Ġ Gā^{κ} Gā Śā Śā Gā Śā Gā Śā Mā Pā Mā P - R - Ġ
 la ni ke taṇ ma na si ja śa rī ra

13 14

$\text{Gā}^{\text{Mā}^{\lambda\mu}}$ Śā Gā Gā Gā Śā Nī Nī Pā Dhā Nī Gā Gā Gā
 tā da naṇ pra ṇa mā mi gau rī

15 16

Nī Nī Dhā Pā Dhā Pā Mā Pā [Dhā Pā [Śā Śā]^ν Mā Mā Mā Mā]^ξ°
ca ra ṇa yu ga ma nu pa maṇ

α. SRj: add Tāra sign β. BB: Nī-Sa γ. BB: Pā-Ri; BD-q: PaRi δ. SRj: Sā ε. SRj: Gā
 ζ. Baroda MS: Ma-Dha; SRj: Sa-Dha; BB: Sa-Dha η. SRj: Sa-Nī θ. SRj: Sā ι. BD-q: Mā
 κ. SRj: Sā λ. SRj: Gā Gā Gā Gā Gā Sā Sā μ. BD-q: Gā Gā Gā Gā Gā Gā Sā Sā ν. SRj, BB,
 BD-q: Mā Mā: Read as this ξ. BD-q: omits very Tāra signs o. SRj: omits every Tāra signs

(12) Raktagāndhārī

Based on the notation under SR 1. 7. 94. cf SRj 2.1.4.271-6, pp. 217-8, BB 6.328-31, vol.2 pp. 104-6, BD vol.2 pp 60 - 62

2

Pā Nī Sā Sā Gā Sā Pā Nī [Śā Śā]^α Pā Pā Mā Mā Gā [Gā]^β
taṇ vā la ra ja ni ka ra ti la ka bhū ṣa

3 4

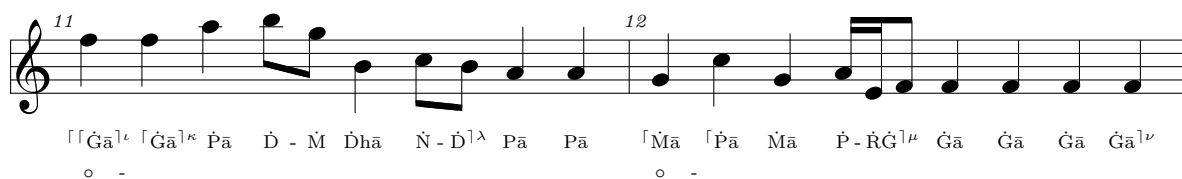
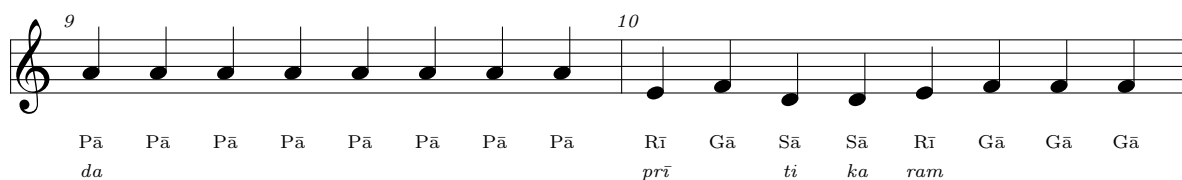
Mā Pā Dhā Pā Mā Pā D - P [M - G]^γ Mā Mā Mā Mā Mā Mā Mā Mā
ṇa vi bhū tim

5 6

[Dhā Nī Pā [M - P]^δ Dhā Nī Pā Pā Mā Pā Mā [D - N]^ε Pā Pā Pā Pā]^ζ
 o - o -

7 8

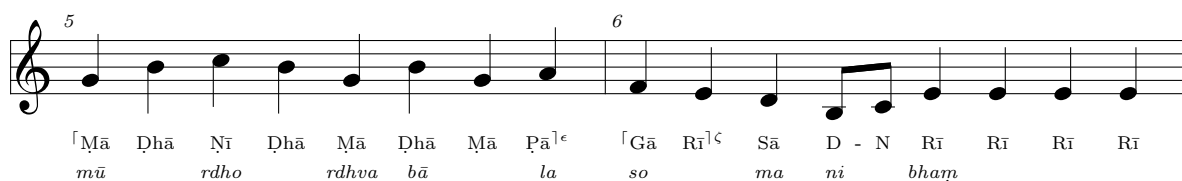
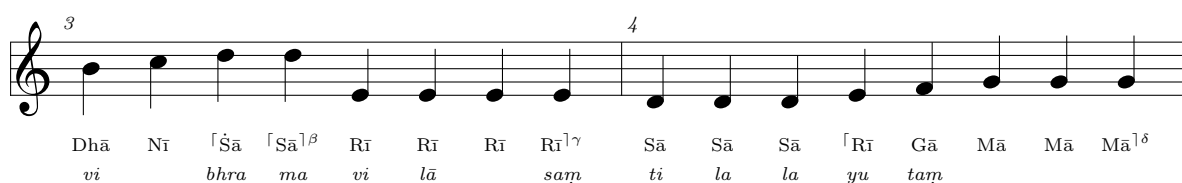
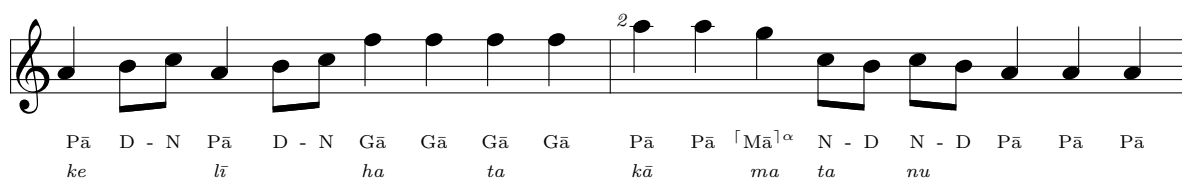
Rī Gā Mā Pā Pā Pā Mā Pā [Rī Ġā Mā Pā Pā Pā [Mā]^η Pā]^θ
pra ṇa mā mi gau rī va da nā ra viṇ



α. Var of SR: omit Tāra signs; BD-q: add Mandra signs instead of Tāra signs β. BB: Mā γ. BB: Mā
δ. SRj, BB: Pa-Ma ε. BB: Ni-Dha ζ. SRj: omit every Mandra signs η. SRj: Pā θ. Var
of Adyar,SRj: omit every Tāra signs ι. BD-q: Mā κ. SRj: Pā λ. Var of Adyar,SRj: omit every
Tāra signs μ. SRj: Pa-Ri-Ga Mā Gā ν. SRj: omit every Tāra signs

(13)Kaiśikī

Based on the notation under SR 1. 7. 98. cf. SRj 2.1.4.367-73, pp. 238-9, BB 6.388-90, vol.2 pp. 124-5, BD vol. 2 pp 62 - 64



7 8

「Gā Rī Sā Sā」^η 「Dhā Dhā」^θ Mā Mā Gā Gā Gā Mā 「Mā」^ι 「N-DN」^κ Nī Nī
mu kha ka ma laṃ a sa ma hā ṭa

9 10

「Gā Gā」^λ Nī Nī Gā Gā Gā Gā 「Gā Gā」^μ Nī Nī - D Pā Pā Pā
ka sa ro jaṃ hr di su kha daṃ

11 12

Mā Pā Mā 「Pā Pā」^ν 「Pā」^ξ Mā Mā 「Sā Mā Gā」^ο 「Nī-DN」^π Nī 「Mā」^ρ 「Gā」^σ τ
pra ṇa mā mi lo ca na vi śe ṣaṃ

α. SRj: Pā β. SRj: add Tāra sign γ. Var of SRj: Sā Sā Rī Rī Rī Rī δ. SRj: Ri-Ga Mā Mā Mā Mā;
 BB: Ri-(Ga) Gā Gā Gā Gā ε. SRj: omit every Mandra signs ζ. BB: Rī Gā η. BD-q: add mandra
 signs θ. Baroda MS: Pā Pā; SRj, BB, BD-q: Pā Dhā read as SRj ι. BD-q: Pā κ. SRj: Ni-Dha
 λ. BB: Mā Mā; Mā Gā μ. SRj: Gā ν. BB: Mā Dhā ξ. SRj: Dha-Ma ο. Baroda MS:
 Ni-Dha-Pa without Tāra signs; BD-q: NiDha π. SRj: Ni-Dha Nī ρ. SRj: Gā σ. Baroda MS:
 omit every Tāra signs τ. SRj, BD-q: omit every Tāra signs

(14)Madhyamodīcyavā

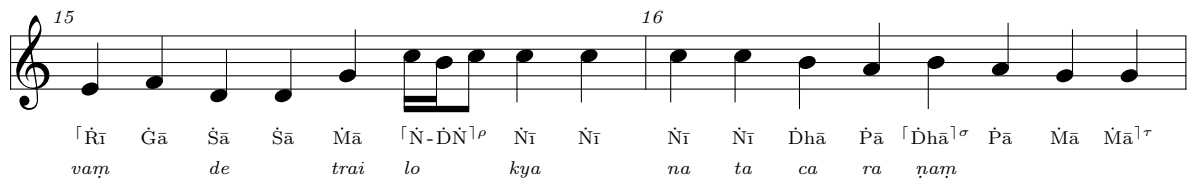
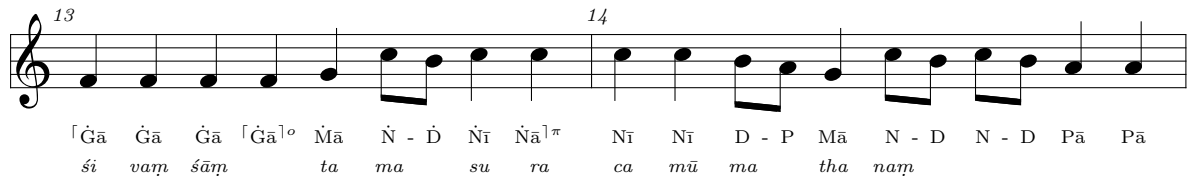
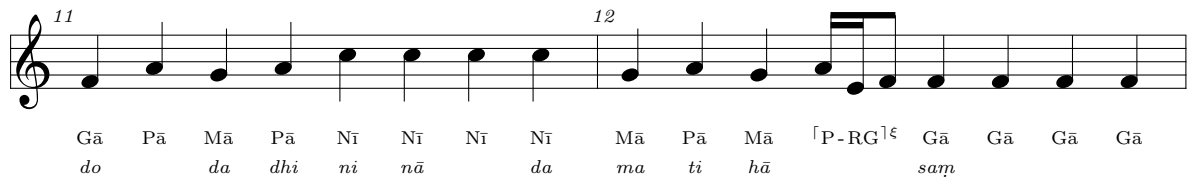
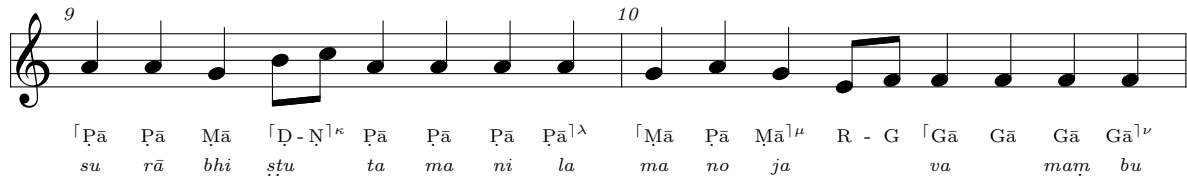
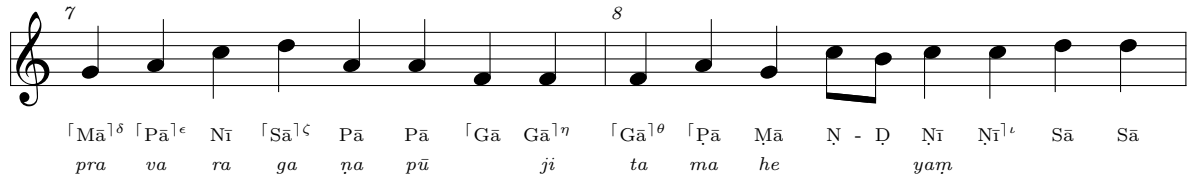
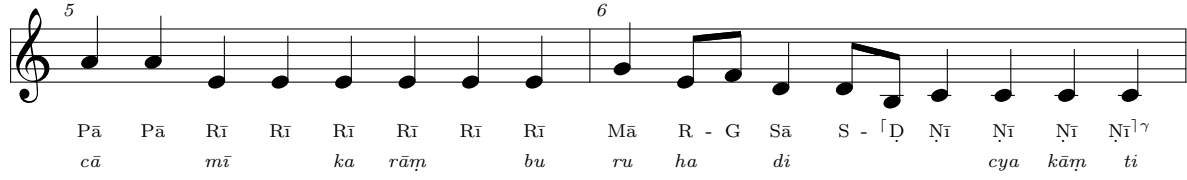
Based on the notation under SR 1. 7. 100. cf. SRj 2.1.4.294-302, pp. 221-4, BB 6.338-41, vol.2 pp. 107-9 and BD vol. 2 pp 64 -66

2

Pā D - N Nī Nī Mā 「Pā」^α Nī Pā Rī Rī Rī Gā Sā R - G Gā Gā
de hā rdha rū pa ma ti kām ā ti ma ma la

3 4

Nī Nī Nī Nī Nī Nī Nī Nī Nī Nī 「D - P Mā」^β N - D N - D Pā Pā
ma ma leṃ du kuṃ da ku mu da nī bhaṃ



α. SRj, BB, BD-q: Mā β. Baroda MS: Pā Dha-Pa-mā γ. Var of SRj: omit every Mandra signs
δ. SRj, BB, BD-q: Sā ε. BB: Dhā ζ. SRj, BB, BD-q: Mā η. BD-q: add mandra signs θ. SRj:
add Mandra sign; BB: Mā; BD-q: Mā ι. Var of SRj: omit every Mandra signs κ. SRj: Ni-Dha
λ. SRj: omit every Tāra signs μ. Var of SRj: omit every Tāra signs ν. Baroda MS: add Mandra
signs to every Gā ξ. BD-q: PaRi ο. Baroda MS, BD-q: Mā π. SRj: omit every Tāra signs
ρ. BD-q: Nī σ. BB: Mā τ. SRj: omit every Tāra signs

(15)kārmāravī

Based on the notation under SR 1. 7. 103ab. cf. SRj 2.1.4.353-60 pp. 234-6, BB 6.380-2, vol.2 pp. 120-3 and BD vol. 2 pp 66 - 68

2

Rī Rī Rī Rī Rī Rī Rī Rī 「Mā Gā Sā Gā」^α Sā Nī Nī Nī
taṃ sthā ṇu la lī ta vā māṇ ga sa kta

3 4

「Nī Mā Nī Mā Pā 「Pā」^βγ Gā Gā Gā 「Pā Mā Pā」^δ Nī Nī Nī Nī
ma ti te jah pra sa ra sau dhāṇ śu kāṇ ti

5 6

「Rī Gā Śā 「Nī」^ε Rī Gā Rī 「Mā」^ζη Rī Gā Rī Sā 「Nī D - N」^θ 「Pā」^ι Pā
pha ṇi pa ti mu khaṇ u ro vi pu la sā ga

7 8

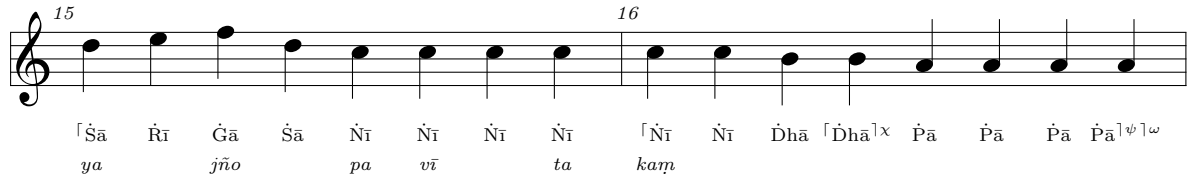
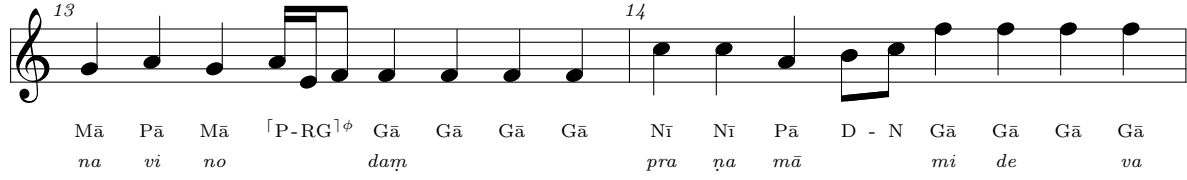
「Mā Pā Mā 「P-RG」^κλ Gā Gā Gā Gā 「Rī Rī 「Gā」^μν 「S-M」^ξ Mā Mā Pā Pā
ra ni ke taṇ si ta paṇ na geṇ dra

9 10

Mā Pā Mā 「P-RG」^ο Gā Gā Gā Gā Dhā Nī 「Pā Mā」^π Dhā Nī Sā Sā
ma ti kāṇ taṇ ṣa ṇmu kha vi no da

11 12

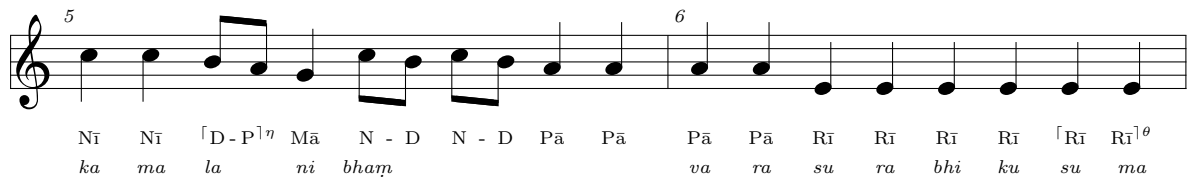
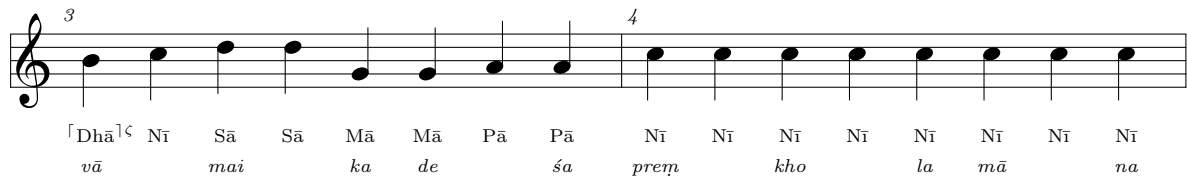
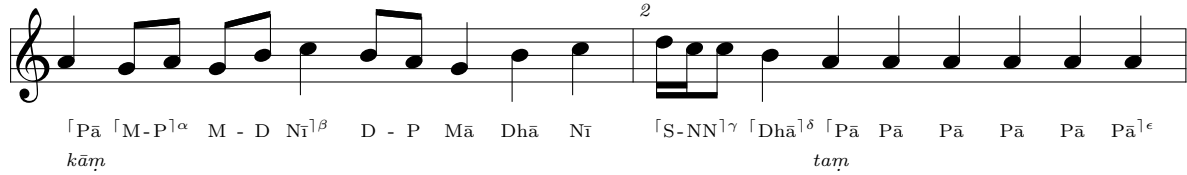
Nī Nī Nī Nī Nī Nī Nī Nī 「「Mā Mā」^ρ Dhā Nī」^σ 「「S-NN」^τ Dhā Pā Pā」^υ
ka ra pa lla vāṇ gu lī vi lā sa kī la



α. BD-q: add mandra signs β. BB: Dhā γ. SRj, BD-q: omit every Mandra signs δ. Baroda MS: Mā Pā Mā ε. SRj: omit Tāra sign ζ. SRj: Ġā, BD-q: Gā η. Var of SRj, BD-q: omit every Tāra signs θ. SRj, BD-q: Ni-Dha Nī ι. BB: Dhā κ. BD-q: PaRi λ. SRj, BD-q: omit every Tāra signs μ. SRj: Rī ν. BD-q: add mandra signs ξ. BB: Sa-Pa; Sa-Ga o. Ānanda, Baroda MS: Ga-Ri-Ga; BD-q: PaRi π. SRj: Mā Pā ρ. SRj: Śā Śā, Var of SRj: Śā Śā σ. Baroda MS, BD-q: Mā Mā Dhā Nī τ. BD-q: Nī υ. SRj: Sa-Nī Nī-Dha Pā Pā φ. BD-q: PaRi χ. BD-q: Pā ψ. Baroda MS: omit every Tāra signs ω. SRj, BD-q: omit every Tāra signs

(16) Gāndhārapañcamī

Based on the notation under SR 1. 7. 105ab. cf. SRj 2.1.4.306-14, pp. 224-6, BB 6.354-60, vol.2 pp. 112-5 and BD vol. 2 pp 68 - 70

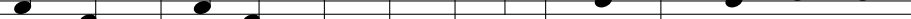


7 8

Mā ^{R - G}^L Sā S - D Nī Nī Nī Nī Nī ^{Nī}^K ^{R̄}Sā R̄ - Ś R̄ī R̄ī R̄ī R̄ī^λ

gaṃ dhā dhī vā si ta ma no jñā

9 10



Nī Gā Sā N - G [Sā Nī Nī Nī]^m [Nī Mā Nī Mā Pā Pā]^m Gā Gā]^m
na ga rā ja sū nu ra ti rā ga ra bha sa

11 12

「[Gā]° Pā]π 「Mā 「Pā Nī Nī Nī Nī]°σ Mā Pā Mā 「P-RG]τ Gā Gā Gā Gā

ke li ku ca gra ha li lam tam

13 14

「Nī Nī Pā Dhā Nī¹ v 「Gā Gā Gā¹ ϕ 「Nī Nī Nī Nī Nī Nī Nī Nī¹ x

pra na mā dha mi de ga vam cam ni dra rdha mam ni di

[illegible]

α . SRj: Pa-Ma β . BD-q: Mā Mā PaMa DhaNi γ . BD-q: SaNi δ . BB: Pā ϵ . Baroda MS: Sā Sā Sā Sā Sā Sā ζ . Baroda MS: Nī η . Baroda MS: Pa-Dha θ . BD-q: Pā Pā ι . Baroda MS: Ri-Ma κ . SRj: Rī; BD-q: Rī λ . Var of SRj, BD-q: omit every Tāra signs μ . SRj: Nī Nī Nī Nī; BD-q: omit every Mandra signs ν . SRj: omit every Mandra signs ξ . BD-q: Nī Mā Nī Mā Pā Pā Gā Gā \omicron . BB: Sā π . BD-q: Gā Pā ρ . BD-q: omit every Mandra signs σ . SRj: omit every Mandra signs τ . BD-q: PaRi υ . Var of SRj, BD-q: omit every Mandra signs ϕ . BD-q: add Mandra signs χ . Var of SRj, BD-q: omit every Mandra signs ψ . BD-q: omit both Mandra signs ω . Baroda MS: omit every Mandra signs $\alpha\alpha$. Baroda MS: Sā $\alpha\beta$. BD-q: Nī $\alpha\gamma$. SRj: add Mandra signs to every notes $\alpha\delta$. Var of SRj: omit every Mandra signs in this *kalā* $\alpha\epsilon$. BD-q: add Mandra signs $\alpha\zeta$. BD-q: add Mandra signs

0.0.1 (17)Āndhrī

Based on the notation under SR 1. 7. 107ab. cf. SRj 2.1.4.319-27, pp. 227-9, BB 6.364-7, vol.2 pp. 115-7 and BD vol. 2 pp 70 - 72

Gā Rī Rī Rī Rī Rī Rī Rī Rī Gā Rī Gā Rī Rī Rī Rī
 ta ru ṇeṇ du ku su ma kha ci ta ja ṭaṇ

Rī Rī Gā Gā Rī Rī Mā Mā Rī Gā Sā D - N [Nī Nī Nī Nī]^α
 tri di va na dī sa li la dhau ta mu khaṇ

[Nī Rī Nī Rī [D - N D - N]^β Pā Pā]^γ [Mā Pā Mā]^δ R - G Gā Gā Gā Gā
 na ga sū nu pra ṇa yaṇ ve da ni dhiṇ

Rī Rī Gā [S - S]^ε Mā Mā Pā Pā [Mā Pā Mā]^ζ R - G Gā Gā Gā Gā
 pa ri ṇā hi tu hi na śai la gr haṇ

[Dhā Nī]^η [Gā Gā Gā Gā Gā Gā]^θ [Pā]^ι Pā Mā R - G Gā Gā Gā Gā
 a mī ta bha vaṇ gu ṇa ra hi taṇ

11 12

Nī Nī Nī Nī Rī Rī Rī Rī Rī Rī ᳚Gā᳚᳚ ᳚Nī᳚᳚ Sā Sā Nī Nī
ta ma va ni ra vi śa śi jva la na ja la pa va na

13 14

᳚᳚᳚Pā᳚᳚᳚ ᳚Pā᳚ ᳚Mā᳚᳚ ᳚᳚᳚R-᳚᳚᳚ ᳚Gā᳚ ᳚Gā᳚ ᳚Gā᳚ ᳚Gā᳚᳚ ᳚Rī᳚ ᳚Rī᳚ ᳚Gā᳚ ᳚᳚᳚S-M᳚᳚᳚ ᳚Mā᳚ ᳚Mā᳚ ᳚Pā᳚ ᳚Pā᳚᳚
ga ga na ta nuṁ śa ra ṇaṁ vra jā mi

15 16

Mā Mā Nī Nī Śā Rī Gā Pā ᳚R - ᳚G ᳚Gā᳚ ᳚Gā᳚ ᳚Gā᳚ ᳚Gā᳚ ᳚Gā᳚ ᳚Gā᳚ ᳚Gā᳚᳚᳚᳚
śu bha ma ti kṛ ta ni la yaṁ

α. Var of SRj: omit every Mandra signs β. BB: Ni-Dha Ni-Dha γ. Baroda MS, Var of SRj: omit every Mandra signs; BD-q: Nī Rī Nī Rī DhaNi DhaNi Pā Pā δ. Var of SRj, BD-q: omit every Mandra signs ε. Baroda MS: Sā; SRj, BD-q: Sa-Ma ζ. Var of SRj, BD-q: omit every Mandra signs η. Var of SRj, BD-q: omit every Mandra signs θ. Baroda MS: add Mandra signs to every notes ι. SRj: Mā: Read as this κ. BD-q: Mā λ. BB: Rī μ. SRj: Mā ν. BB: Pā Pā Mā; Pā Mā Pā ξ. BD-q: GaRi o. Baroda MS: omit every Tāra signs π. BB: Sa-Ga ρ. Baroda MS: omit every Tāra signs σ. Baroda MS: omit every Tāra signs τ. SRj, BD-q: omit every Tāra signs

(18)Nandayanti

Based on the notation under SR 1. 7. 109. cf. SRj 2.1.4.332-48,pp. 229-34, BB 6.374-6, vol.2 pp. 118-20 and BD vol. 2 pp 72 - 74

2

Gā Gā Gā Gā Pā Pā D - P ᳚Mā᳚᳚ Dhā Dhā Dhā Dhā Dhā Nī ᳚᳚᳚S-NN᳚᳚᳚ Dhā᳚᳚᳚
sau

3 4

᳚Pā᳚ ᳚Pā᳚ ᳚Pā᳚ ᳚Pā᳚ ᳚Pā᳚ ᳚Pā᳚ ᳚Pā᳚ ᳚Pā᳚᳚ ᳚᳚᳚Dhā᳚ Nī Mā Pā᳚᳚ ᳚Gā᳚ ᳚Gā᳚ ᳚Gā᳚ ᳚Gā᳚
myaṁ ve dāṁ ga ve da

5 6

Mā Rī Gā Gā Gā Gā Gā Gā 「Mā Mā Pā Pā Dhā N - D^ζ Pā Pā^η

ka ra ka ma la yo ni ta mo ra jo vi va

7 8

Dhā Nī Mā Pā Gā Gā Gā Gā 「G - M^θ Pā Pā Pā Mā 「Mā^ι Gā Gā

rji taṃ ha - raṃ

9 10

Dhā Nī Mā Pā Gā Gā Gā Gā 「Mā Mā Mā Mā Mā Mā Mā Mā^κ

bha va ha ra ka ma la gṛ haṃ

11 12

Rī Gā Mā Pā 「P - M^λ Pā Pā Nī 「Rī Rī Rī Rī Pā Pā 「Mā Mā^μ」^ν

śi vaṃ śāṃ taṃ saṃ ni ve śa na ma pū rvaṃ

13 14

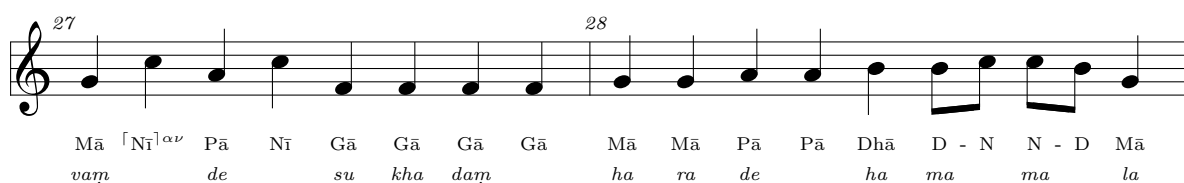
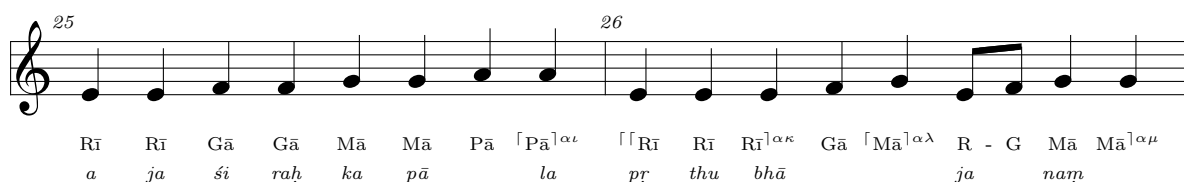
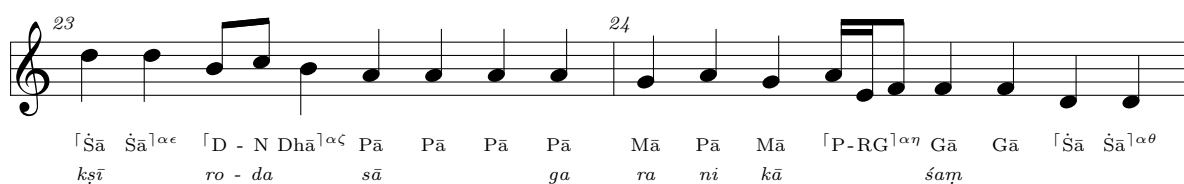
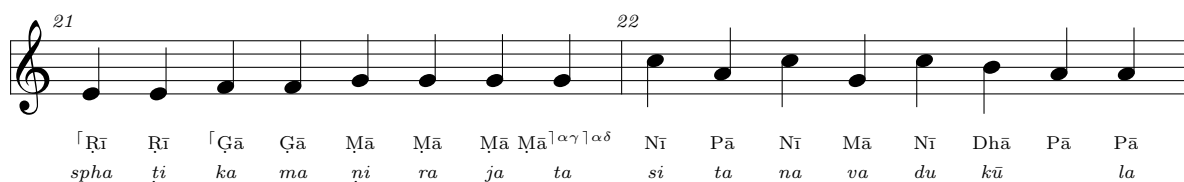
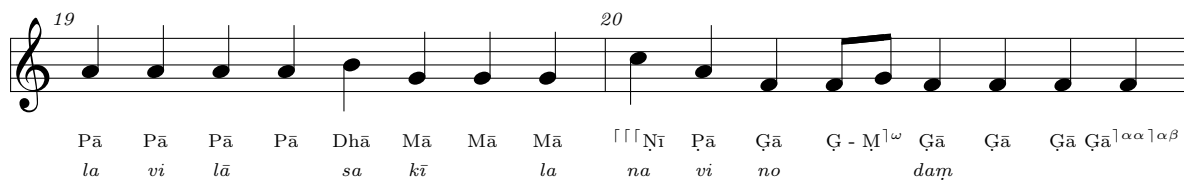
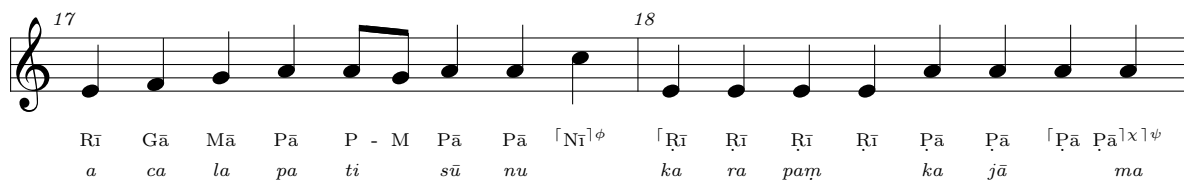
「Dhā Nī^ξ 「S - N^ο Dhā Pā Pā Pā Pā^π」^ρ 「Dhā Nī Mā Pā Gā Gā Gā Gā^σ

bhū śa ṇa lī laṃ u ra ge śa bho ga

15 16

Gā Pā Pā Pā Dhā 「Mā Gā Mā^τ Dhā 「Dhā^υ Nī Dhā Pā Pā Pā Pā

bhā su ra śu bha pṛ thu laṃ



29

Dhā Dhā Sā Nī Dhā Nī Pā Pā 「Ṛī Ṛī Ṛī Ṛī」^{αξ} Mā Pā Dhā Mā
ma dhu sū da na su te jo dhi ka su

31

Nī Nī Nī Nī Dhā 「Pā」^{αο} Mā Mā Mā 「P-RG」^{απ} Gā Gā Gā Gā Gā Gā
ga ti yo niṁ

α. BB: Pā β. BD-q: SaNi γ. SRj: Śa-Ni Ni-Dha δ. Baroda MS, SRj, BD-q: omit every Mandra signs ε. SRj: Dhā Nī Pā Mā; Var of SRj, BD-q omits every Mandra signs; BB: Dhā Nī Pā Pā ζ. SRj: Dhā Pā Mā Pā Dhā Dha-Ni; BD-q: Mā Pā Mā Pā Dhā DhaNi η. BB: Pā Mā Mā Pā Dhā Dha-Ni Pā Mā θ. SRj, BB: Pa-Ma ι. BB: Gā κ. Baroda MS: Gā Gā Gā Gā Gā Gā Gā; SRj: Sā Sā Sā Sā Sā Sā Sā Sā λ. SRj: Pā μ. BB: Pā Pā ν. SRj, BD-q: omits every Mandra signs ξ. SRj: omits every Mandra signs ο. SRj: Śa-Ni-Ni; Var of SRj: Sa-Ni-Ni; BB: Sā Dha-Ni Nī?; BD-q: SaNi π. SRj: omits every Mandra signs ρ. Baroda MS, BD-q: omit every Mandra signs σ. SRj, BD-q: omits every Mandra signs τ. SRj: Pā Mā Mā; BB: Pā Pā Pā υ. BB: Nī φ. BB: Dha-Nī? χ. Baroda MS: Śā Śā ψ. SRj, BD-q: omits every Mandra signs ω. BD-q: Nī Pā Mā GaMa αα. Baroda MS: Nī Gā Pā Ga-Ma Gā Gā Gā Gā without Mandra signs αβ. SRj: omits every Mandra signs αγ. BD-q: omit every Mandra signs αδ. SRj: omits every Mandra signs αε. Var of SRj, BD-q: omits both Tāra signs αζ. BB: Ri-Ma Pā αη. BB: Ri-Ga αθ. Var of SRj: omits both Mandra signs; BD-q: add Mandra signs to both notes instead of Tāra ones αι. BD-q: Mā ακ. BD-q: add Mandra signs αλ. SRj: Gā αμ. Baroda MS: adds Mandra signs on every notes αν. BB: Rī αξ. SRj: omits every Tāra signs; BD-q: add Mandra signs instead of Tāra ones αο. BB: Dhā? απ. BD-q: PaRi